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FROM AN ORIGINAL DRAWING BY MAURO TESTI (1730-66)
R.I.B.A. Collection



EGLISE SAINT-LOUIS A VINCENNES. (Façades latérale et postérieure)
Droz et Marrast, Architects

Modern Tendencies in French Architecture

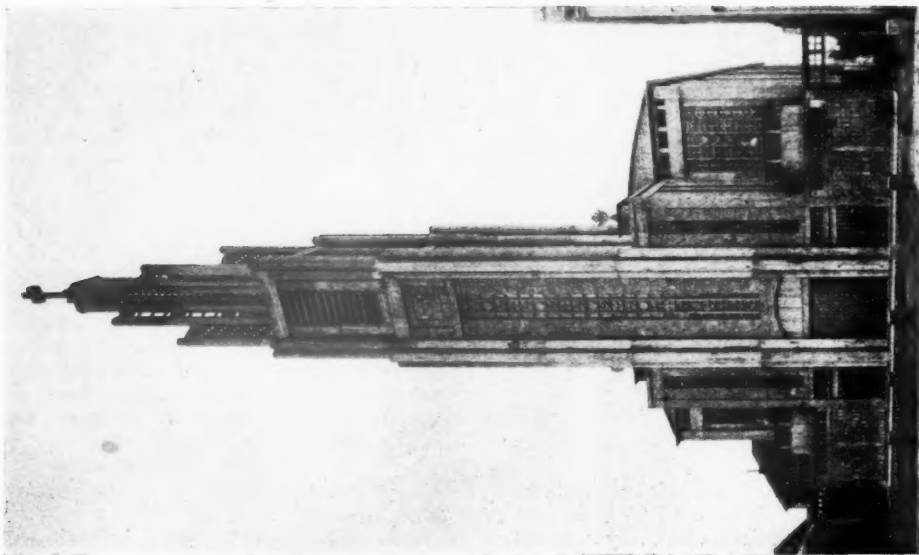
BY H. P. CART DE LAFONTAINE, O.B.E. [4.]

ARCHITECTURE in France, generally more influenced by current thought and life than is the case in our conservative and less impressionable country, now appears to be emerging from the skilful and masterly use of a classic architectural alphabet towards a new method of self-expression which is based on modern constructional possibilities, with a consequent readjustment in the proportion of voids and solids in plan and elevation.

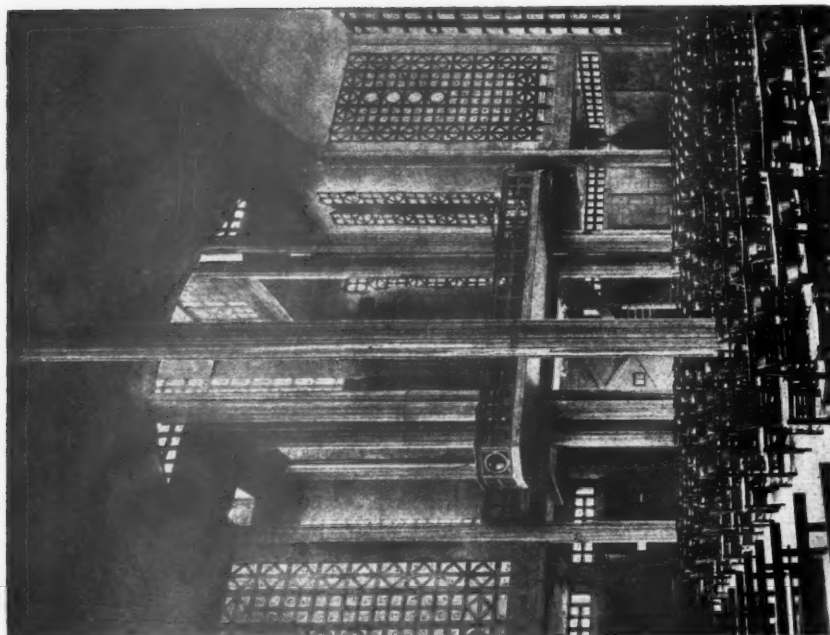
It may seem strange to those who have no personal experience of the training of the architect and the French National School, to find that this new orientation of architectural conception and composition has its roots in this very school; but such, I believe, is the case.

And those who took part in the recent International Congress on Architectural Education will remember that the French delegates drew attention to the two strong currents of architectural thought which exist in France at the present time, commenting on the way in which new constructional possibilities are gradually transforming preconceived standards of proportion and beauty.

At the last annual congress of French architects a paper on the future development of architecture was read by Monsieur Louis Hauteœur, a well-known authority on French architectural history, in which, speaking of the two schools of thought in French architecture to-day, he says: "The partisans of traditional style criticise, in modern architecture, those things which are the least important; that is, the external forms which shock them, but which are the inevitable manifestation of an effervescent age and of ever-changing time. The partisans of modern art who desire to express the needs of to-day adequately and who understand the great law of human development reproach the partisans of classic art for their 'traditional' spirit. It is true to say that in some cases there is a blind attachment to past forms, but in many cases the origin of this attachment to known forms is the appreciation of eternal laws and the inherent qualities of the race. Starting from such widely separated viewpoints, both sides run the risk of never being able to arrive at a common view of this new architecture. Perhaps, therefore, an examina-



EGLISE NOTRE DAME LE RAINCY. (Façade)
A. et G. Perret, Architects

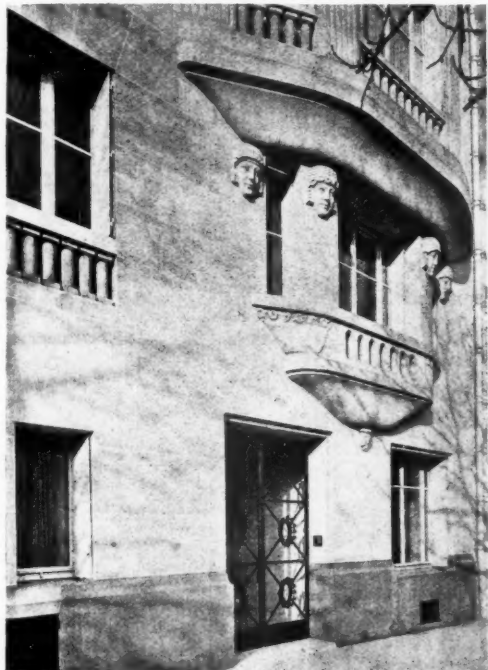


EGLISE NOTRE DAME LE RAINCY. (Tribune sous le Clocher)
A. et G. Perret, Architects

tion of the artistic evolution of architecture will enable us to appreciate what there is of truth in each of these viewpoints.

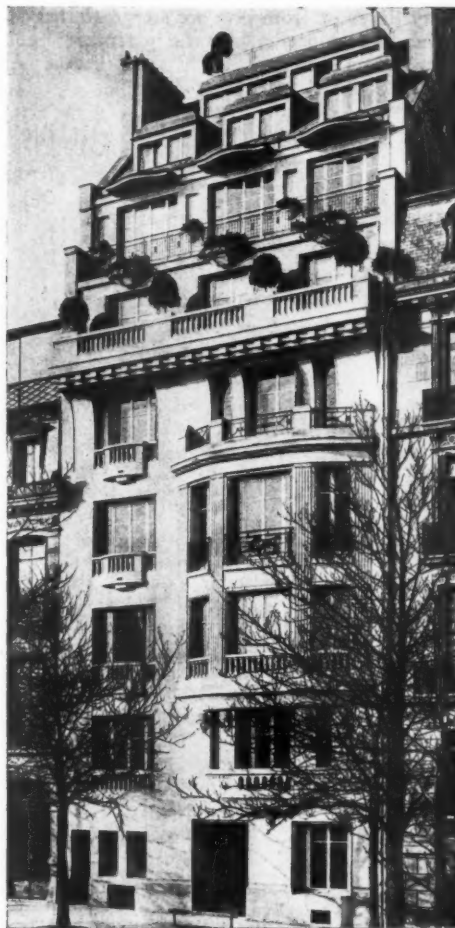
Architecture stands to-day in a position very similar to that which existed at the commencement of the sixteenth century. After a reign of about four centuries, Gothic art in France was dying. The master of the works continued to use his system of construction, to design in pointed arches, pinnacles, gables, and rose windows. But a new style had been

and seventeenth centuries often retained the constructional methods of the Middle Ages and merely changed their decorative grammar, to-day the appearance of novel materials and new methods of construction has modified the very essentials of architecture."



MAISON DE RAPPORT. Avenue du Président-Wilson, à Paris. (Porte d'entrée)
H. Tauzin, Architect

born, that of the Renaissance. It was, at first, confined to decorative artists, sculptors, or painters; but was soon adopted by the architects. . . . To-day the descendants of these innovators are, in their turn, piously and faithfully attached to the rules which for the past four hundred years have imposed themselves on art in our country. But other architects champion the excellence of new principles. They have themselves been preceded by decorators; but the difference between the conditions of the present day and those of the period of the Renaissance is profound. Whereas the architects of the sixteenth



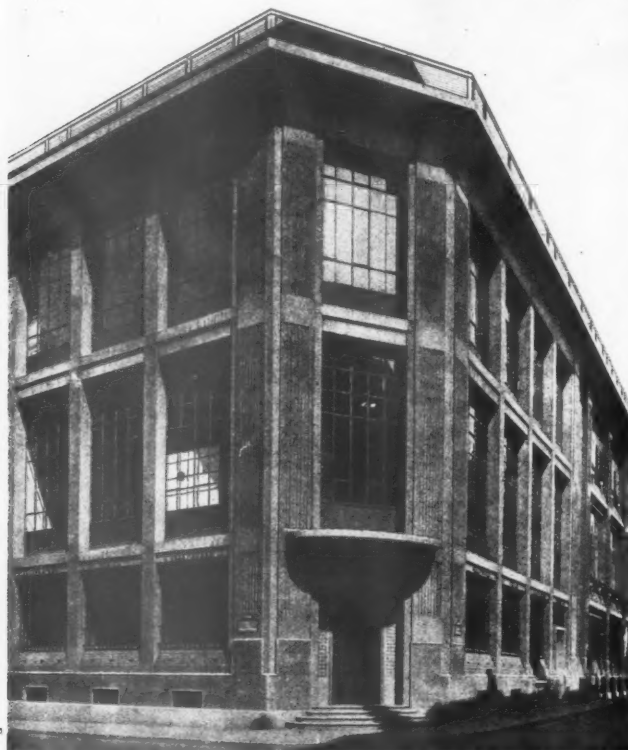
MAISON DE RAPPORT. Avenue du Président-Wilson, à Paris. (Façade)
H. Tauzin, Architect

Monsieur Hautecœur goes on to trace the influence of the industrial development and inventions on architecture; the period of eclecticism which followed the archæological finds in Greece and Rome, the gradual destruction of beauty by mass production in furniture and decoration, and the more recent

stimulus to architectural invention by the possibilities of concrete and ferro-concrete, where the construction is concealed by wall coverings (as in Roman times) rather than accentuated as in the mediæval styles.

He points out that the architectural styles of Louis XIII, Louis XIV, Louis XV, and Louis XVI are very different from one another, but that to-day we observe more particularly the general resemblance between them and call them the "classic style,"

for proportion and balance is the same; and Viollet-le-Duc was right when he wrote: 'Art does not consist in this or that form, but in a principle, in a logical method, and there is consequently no basis for saying that any one form of art is *art*, and that all else beside it is barbarous.' . . . It is the task of the educated artists, richly endowed with a great tradition, to adapt to new methods and new needs an architecture which should be neither foreign to our country nor



BUREAU DE POSTE. Angle rue du Conservatoire et rue Bergère à Paris (Façade)
F. Le Cœur, Architect

because from the sixteenth to the nineteenth century the architectural conception was similar.

"Forms," he says, "follow fashions; that which is lasting in a style is a certain way of building, planning, and decorating. Who, to-day, would venture to assert that we could build, plan or decorate exactly as was done a hundred years ago?"

But our climate remains unchanged. Our taste

that of past ages. Early in the nineteenth century architects designed from some pre-existing building (such as the Roman temple, for example) and adapted their planning and construction to this form. Thus we saw a church, the Madeleine, a Chamber of Deputies, or a Bourse all having the same appearance; but, as each served a different purpose, behind these exteriors was a whole system of vaults, domes,

relieving arches, etc. The construction was in contradiction with the style. What modern architect would proceed on these lines? Given a programme, given the materials which are prescribed, either by the site or by financial considerations, the problem before the architect of to-day is to scheme a harmonious whole in which all the different factors are functions of the building. The solutions of this problem are varied according to the individual predilections of their authors, but the principle remains the same."

I am able to give through the kindness of Monsieur Albert Lévy and the publishers of *L'Architecte* the same tendencies are visible; but in this case the governing factors are generally rapidity in construction and economy in cost.

The most remarkable recent building, which is the logical, if rather strange, result of the factors which have been mentioned, is the church at Raincy, near Paris, designed by MM. Perret, who are past students of the Ecole des Beaux-Arts, and also qualified



EGLISE SAINT-LOUIS À VINCENNES. Intérieur Côté Chœur
Droz et Marrast, Architects

This, I think, is a faithful exposition of the point of view of our French colleagues: to them, as indeed to all of us, each architectural composition is a new problem which can only be solved by the careful and logical consideration of each of the many factors, so infinitely varied, of site, materials, cost and purpose.

In France, and more especially in the reconstruction of the devastated provinces, the problem is made more difficult by four additional factors: lack of skilled labour, lack of materials, the need for economical construction, and the need of rapid completion.

This has resulted in a wide use of concrete, both reinforced and in all its other forms, and the new essential factors have influenced planning and design, which shows, as with us, a tendency to the predominance of the vertical line and the elimination of applied ornament.

In Paris, as will be seen from the illustrations which

engineers and specialists in reinforced concrete construction. Here, it must be admitted, we have a work which is primarily engineering, but which suggests many possibilities and also causes one to wonder whether the time will not come when architectural education will be concerned more particularly with construction and less with the study of ancient architecture; when the architect will possibly have to combine the art of architectural composition with the training of a structural engineer.

In the church of Saint-Louis, at Vincennes, the same problem of economical construction, rapid execution and economy of skilled labour has been solved by Monsieur Marrast in a different but very effective and satisfactory manner.

In fact, one is struck, in all the buildings illustrated, by that influence of the constructional problems on the composition which is a salient fact in modern French architecture.

Benedetto Croce

BY W. E. VERNON CROMPTON [F.]

IT is my intention to discuss one point only in Benedetto Croce's scheme of Aesthetics, but before doing so I think it advisable to try and present the barest outline, a meagre skeleton as it were, of his philosophy.

To a considerable extent this philosophy is concerned with a re-definition of terms in current use. Croce starts with an assumption which is generally recognised as the best if not the only method of approach to any satisfactory system of philosophy, namely, that there cannot be any reality without mind. That mind in action is reality. There are two forms of this activity: one theoretical, the other practical; one concerned with knowing, the other with doing.

Neglecting the latter for the time being, let us consider for a moment what is involved in the most ordinary process of knowing or thinking. It is a natural prejudice to imagine that the first thing we do when we commence to think is to compare, to classify, to bring the subject-matter newly born into our consciousness into some relation to our previous experience and thus to acquire knowledge primarily by the use of logic. Croce, however, does not agree with this very natural prejudice. He contends that before the logical faculty does or even can become active, it is necessary for the intuitive imagination to give form to what has hitherto been mere formless impression.

As so much hangs upon the use of the words intuitive and intuition in Croce's philosophy of Aesthetics, before proceeding further let us consider what these words mean. In regard to this I think it will assist us if we refer to another philosopher, a Frenchman, whose point of view is in many respects similar to that of the Italian. Bergson suggests that consciousness has a double form, being split up into intuition and intelligence which represent complimentary or perhaps opposing tendencies in conscious activity. To use a metaphor of Bergson's—consciousness may be regarded as a vague nebulosity which has condensed at its centre into intellect. Now intellect by the methods of science delivers up to us the secrets of physical operations, and in doing so it takes an outside view of life of which it gives us plans, sections and elevations as it were. To continue the use of the metaphor, the fringe surrounding the bright nucleus of intellect also has its value in life: this fringe of intuition referred to by Bergson as a kind of developed instinct leads directly into the significance of life itself and often enables us to grasp what the intellect fails to give us. However fugitive, vacillating and imperfect is our intuition, we *live* our intuitive

experiences: however definite, steady and complete is our intellect we merely *think* our intellectual experiences. Intuition is a primitive mode of knowledge from which intelligence is derived by adaptation. The progress of thought is therefore a passage from intuition to intellect, the reverse being neither natural nor possible.

The theoretical activity like the practical activity also splits itself into two, namely, the economic activity and the ethical activity.

Thus Croce's system of philosophy presents itself under four distinct aspects arranged in pairs, the first pair giving a knowledge of individual images and a knowledge of universal relations through the intuition and the intellect respectively. The second pair is concerned with individual ends and universal ends through the economic and ethical activities respectively. These four stand in definite relation, they are not interchangeable: they include the whole of reality.

Four distinct concepts are connected therewith one to each of the four: beauty with its concrete form of art; truth with its concrete form of history; utility and goodness with their concrete forms of economic and moral conduct. There is not a science of beauty and a science of ugliness, but there is one philosophic science of aesthetics: similarly as regards truth and error, worth and worthlessness, good and evil.

We are now, I hope, in a better position than we were at the outset to consider more exactly Croce's theory of Aesthetics.

As a method of approach to this portion of the subject, let me quote a few lines of poetry which I hope may be unfamiliar and thus not connected in the mind with any preconceived associations and ideas.

"Then saw I a wan face,
Not pined by human sorrows, but bright-blanch'd
By an immortal sickness which kills not;
It works a constant change, which happy death
Can put no end to; deathwards progressing
To no death was that visage; it had past
The lily and the snow; and beyond these
I must not think now."

Now my first impression on reading these lines—and I venture to think it will be yours also—is of an image in the mind spontaneously created. This is the first cognitive step taken by the intuition in pure simplicity and is experienced as something lived rather than represented. No question of reality or unreality arises in connection with this pure image, it is merely formed by the mind in entire detachment from all intellectual categories, concepts or other logical pro-

esses: in other words there is no thought in our mind of comparison or classification with or relation to our intellectual life at the fugitive moment of the creation of the image. It is pure intuition and is a piece of intuitive knowledge as opposed to logical knowledge. Further in criticising our initial response to these lines of Keats we realise that the image does not stand alone but is linked up with feeling, doubtless passionate feeling, in the case of the poet.

It is this synthesis of feeling and image in our intuition to which Croce gave the name of æsthetic, and of which he says: "Feeling without image is blind, and image without feeling is void."

This move away from the commonly accepted definition of æsthetics is significant of Croce's philosophy. In everyday speech the word æsthetic is used invariably to describe those qualities of things, those aspects of nature and art which give us pleasure on account of their beauty. For Croce such a definition contains a confusion in thought of the theoretical and the practical and is disorderly mental conduct not to be thought of in any consistent philosophic scheme.

It is perhaps necessary to guard against a misapprehension that may arise owing to the use by Croce of words in a sense not generally accepted. In the ordinary course of things, when we speak of works of art we refer to such concrete things as paintings, sculpture, music and, in moments of enthusiasm, even to works of architecture, and there arises in our mind some image of an external physical object. Croce in re-defining his terms denies emphatically that such physical objects are art. Art to him is purely mental and is concerned with spiritual meanings; the work of art is the internal expression of the image, or as Croce himself says—"Art is perfectly defined when simply defined as intuition." The artist, however, as man being practical as well as theoretical, *i.e.*, contemplative, takes measures so that his art should not be lost. He therefore engages in practical arts such as musical composition and designing, which are the æsthetic activities as commonly understood, so that he may be able to convey to others his own phantasm, so that others by turning their gaze upon the point that the artist has indicated may reproduce that image in themselves and likewise become artists.

This physical reproduction of the image by the artist is a practical act guided by knowledge, and therefore does not belong to the æsthetic activity but to the economic activity, and is called technique. Says Benedetto Croce: "So distinct among themselves are the two forms of activity that it is possible to be a great artist with a bad technique; a poet who corrects the proofs of his verses badly; an architect who makes use of unsuitable material or does not attend to statics; a painter who uses colours that deteriorate rapidly. But what is impossible is to be a great poet who writes

verses badly; a great painter who does not give tone to his colours; a great composer who does not harmonise his notes; in short a great artist who cannot express himself."

I now come to the single point of detail that I wish to discuss:—

We have seen that the æsthetic activity has a place in Croce's philosophy important and autonomous, distinct from the intellectual and practical activities.

He is most emphatic upon the point; to quote again from the *Essence of Æsthetic*—"The last and perhaps the most important of *all* the general negations that it suits me to recall in relation to this matter; with the definition of art as intuition we deny that it has the character of conceptual knowledge."

This means that such concepts as truth, goodness, fitness, use, order, economy, and even workmanship and scholarship, are really independent of æsthetics; such ideas neither form part of æsthetic quality nor can be considered as ideal values by which the æsthetic activity can be criticised, for they belong to the other categories of logic, economics and ethics.

Hence, as Geoffrey Scott has pointed out in his *Architecture of Humanism*, it is illogical to say that architectural standards must be fixed precisely by structural laws; that architecture will be beautiful when construction is most truthfully displayed; it is illogical to hold, as I believe Professor Lethaby does as regards the arts and crafts, that if a thing make itself logically out of its conditions it is necessarily beautiful; or that their æsthetic value consists in a just co-ordination of various workmanships. The typical Ruskinian criticism that "certain right states of temper and moral feeling were the magic powers by which all good architecture without exception had been produced" loses its weight with the elimination of the moral concept from æsthetics.

All such intellectual and practical pseudo-æsthetic is ejected from Croce's philosophic system, and with it the difficulty or even the necessity for explaining why Charing Cross Railway Bridge wherein construction is most truthfully displayed has, after all, no value as æsthetic expression.

Although, for the purpose of clear thinking the character of æsthetics must necessarily be considered as autonomous, yet in practical life the various categories often associated therewith are found to overlap in experience. The imagination is rarely free from admixture of intellectual and practical elements; unconsciously and automatically they intermingle with the intuition.

This has played havoc with the critics and other amiable persons who write. It is quite common in the current criticism of the drama, of music, of poetry and of design, to find certain criteria employed whereby so called æsthetic criticisms, are made which have

nothing to do with æsthetics. For instance, the pictures of the late Mr. Marcus Stone make an appeal because of the story they tell; Westminster Abbey makes its appeal because of its historic associations; a Parsons' turbine engine makes the appeal of inevitable efficiency; Morris tapestries from Burne Jones cartoons appeal because they remind us of:

"Charmed magic casements opening on the foam
Of perilous seas in færy lands forlorn."

The Gothic revival was to a large extent based upon this type of inexact pseudo-æsthetic and that is possibly why we often find the surviving Neo Goths so impatient with Benedetto Croce.

English Brickwork*

BY SYDNEY D. KITSON [F.].

Sir Edwin Lutyens, in a short introduction to Mr. Nathaniel Lloyd's book on brickwork, speaks of the subject as "a great English tradition." The volume is worthy of the tradition. The author is methodical and practical, and, in his one hundred pages of letterpress, he has brought together an enormous number of facts, historical and technical, each of which is of some value to the student in forming a real knowledge of the material and its application. Mr. Lloyd's enthusiasm for bricks and for all their collateral relations is patent throughout, and it peeps out even from the carefully compiled lists of the wages, prices and sizes which were current in different ages.

In the historical chapter, the statement reappears that the bricks of St. Alban's Cathedral were reused from the City of Verulamium. But would there have been a sufficient number available from the eight hundred year-old ruins, and would not the task of separating these bricks from their surrounding mortar have been an insuperable one? It seems more reasonable to suppose that the Normans used the Roman models, and burnt fresh bricks for the new building. Mr. John Bilson's researches into the history of the fourteenth-century brick buildings of Beverley and Hull are duly recorded; as is also the influence of the Hanseatic League on the eastern seaboard of England in mediæval times. The Hundred Years' War with France familiarised the English building owner with the brick castles of France, and it was from France that the so-called "English bond" was derived to take the place of the older English methods of irregular bond. The vogue of the diaper-patterned brickwork, formed by flared headers of dark colour and partially vitrified, came also from across the Channel.

Bearing in mind the quantity and variety of English brickwork in Elizabethan and Jacobean times, when the material was so fashionable as to induce builders in a stone country to put an outer skin of brickwork to stone walls, it is no wonder that an Act for the rebuilding of London in 1667, describes brick as "comely and dur-

able." And, turning over the illustrations of this book, one feels that the appeal of English brickwork at its best lies in the Wren period. Such examples as the Middle Temple Gateway, the now demolished front of Christ's Hospital or the Orangery at Kensington Palace show the co-ordination of designer and craftsman in the happiest possible way.

Mr. Lloyd considers the brickwork revival of the late nineteenth century to have been a failure, owing to the inability of the architect to understand the material and to the extinction of intelligent craftsmen, whose achievements in earlier work were the fruit of long and intimate experience. Surely this judgment is not altogether deserved. There are numbers of examples of good and understanding brickwork design of the late nineteenth century in London alone. The trouble was that the architect was frightened of his public, and when using "common brickwork" he felt it necessary to apologise for his material by over elaboration. Such broad, simple, and at the same time scholarly handling of brickwork as has been done of late years in Birmingham, for example, would not have been considered "gentile" thirty years ago.

Brickwork is likely to hold its own for all ordinary building work for many years to come. Such examples of naked concrete building as that shown in "The Times" a short while ago, to illustrate an article on "The New Architecture," are entirely unconvincing. Mr. Lloyd enforces once more the old truth that "success in handling building material has ever depended upon intimate knowledge of its capacities and limitations. Of no material is this truer than of brick, and the masterpieces of brickwork owe as much to the craftsman as to the designer."

In addition to the letterpress there are nearly 300 full-page illustrations from photographs. These are arranged in chronological order. It is claimed that every important type is represented by at least one example. The photographs are of particular value in that they are, in almost every case, taken by the author himself. While the illustrations are frequently picturesque—how could the result be otherwise with such subjects as East

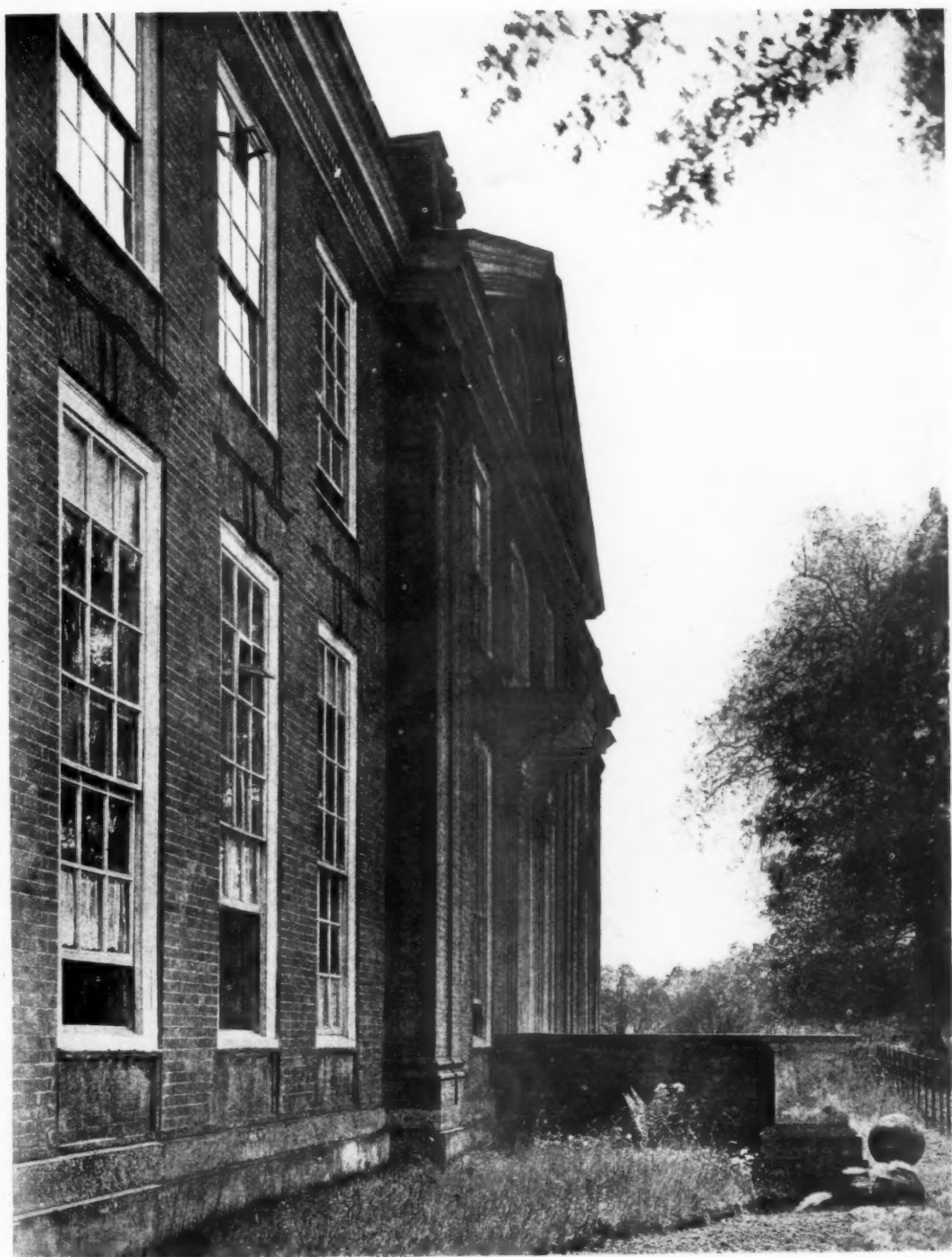
* *A History of English Brickwork.* By Nathaniel Lloyd, O.B.E. Quarto. London: H. Greville Montgomery, 43 Essex Street, Strand. 1925.



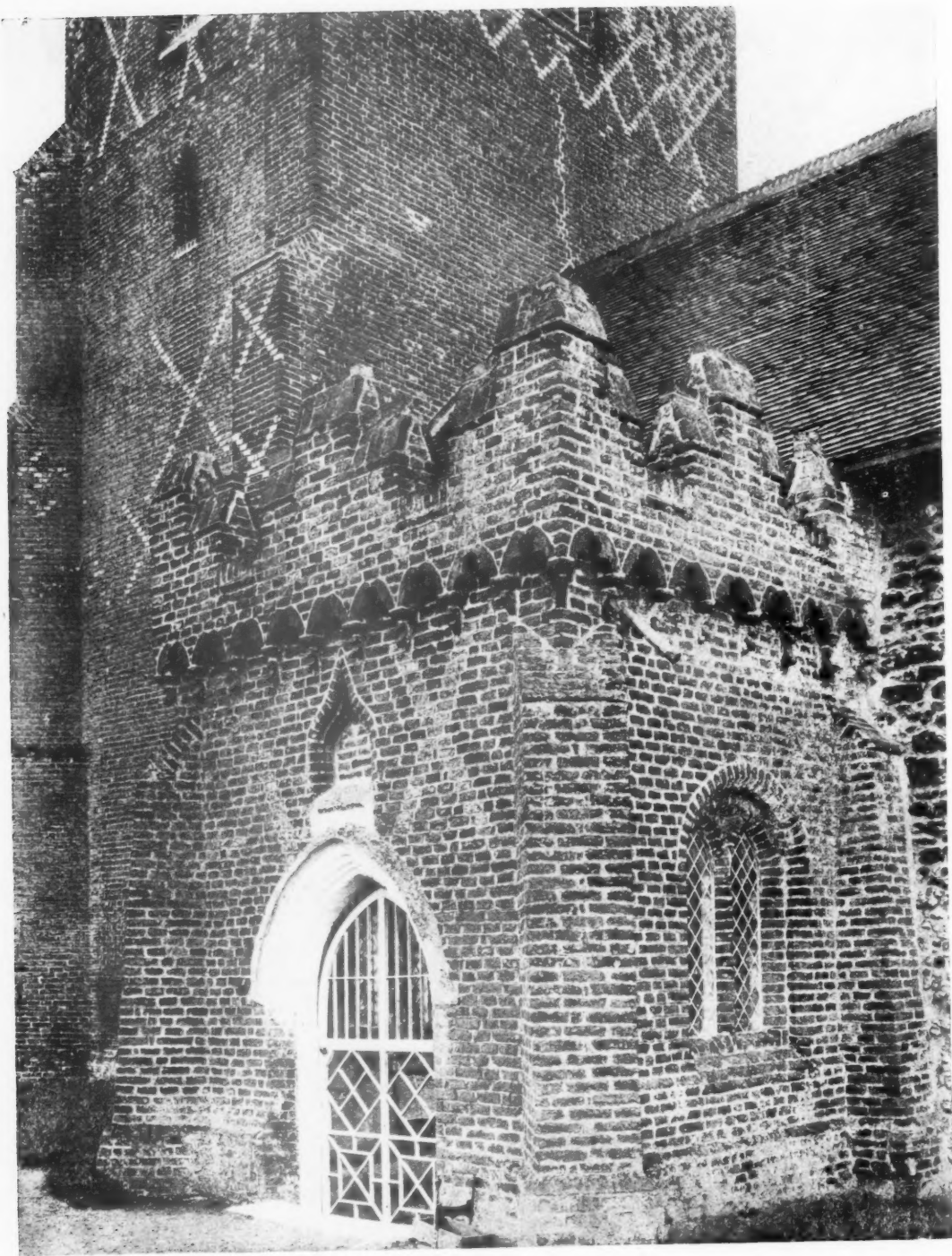
KENT, BROOME PARK. N.E. ANGLE. The E. porch and N doorway are modern, otherwise there is little alteration.



SUFFOLK, BURY ST. EDMUNDS. UNITARIAN CHAPEL, d. 1711.



KENT, LARKFIELD, BRADBOURNE, 1714.—Angle view of W. front.



ESSEX, SANDON.—St. Andrew's Church Porch. c.1502

Barsham Manor House or Moyns Park? Each view is taken with the leading purpose of illustrating the brickwork to the best advantage. In nearly every instance the light has been so carefully chosen and the definition is such that the whole building process can be seen. There is one wilful exception. At Royden Hall, East Peckham, a sixteenth-century manor house, the gables and chimneys have been rebuilt in so mechanical a manner as to destroy the brickwork character. Here Mr. Lloyd has waited until the sun was behind his subject, when he has produced a charming silhouette. The examples range from the eleventh-century castle at Colchester to a building which was in course of erection a year ago at Sheffield, where the bricklayer is seen laying 800 bricks in an hour. The forty sheets of measured drawings, to

a large scale, include Cromwell House, Highgate, Willmer House, Farnham, and No. 11, Took's Court, in the City. The drawings of Miss Dorothy Buckmaster are particularly good, and more especially her sheets of diaper pattern.

This volume is likely to remain as the standard textbook on English brickwork. Taking into consideration the conciseness of its information, the appropriateness of its photographs and the excellence of its measured drawings—and the cost of modern book production—its price is a reasonable one. It is just such a book as would be frequently consulted in an architect's office, and it should have a place in the library of every architectural school and technical college.

Reviews

A SHORT HISTORY OF THE BUILDING CRAFTS.

By Martin S. Briggs, F.R.I.B.A., Oxford. At the Clarendon Press. Price 8s. 6d. net.

"The twofold object of this book," . . . writes Mr. Martin S. Briggs, in his Preface . . . "is to serve on the one hand as a companion to existing text-books of architectural history and of building construction, thus enabling a student of architecture to realise more clearly the close, but often forgotten, relation between the two; on the other hand, to remind the various branches of building craftsmen of the position of their ancestors in architectural history, and to tell something of bygone methods of work." . . . It may be said at once that he successfully achieves his purpose. At the very outset he refers to the difficulty of making the man in the street interested in building, but that worthy need have no fear of being baffled by obtruse technicalities in these pages.

The first chapter, on "The Architect, The Craftsman, and the Past," should allay any such misgivings and encourage the reader to go on and enjoy the ten successive chapters on the chief building "trades" or crafts.

Interesting facts emerge as the result of the author's wide and diligent research. For instance, it makes one envious, in these hectic times, to be reminded that Vitruvius laid it down that bricks should be made *at least two years before using*, and elsewhere that the price per thousand in London in 1479 was 4s. 7d. and even as low as 3s. in 1568.

Then again, from Batty Langley's "A Sure Guide for Builders," published in 1729, it is amusing, after noting the exact thicknesses of "Front and Rear Walls" of lesser mortals' houses, to read that . . . "houses of the fourth rate of building, being chiefly for Noblemen, etc., have their thickness left to the discretion of the Architect." . . .

The examples given, in the chapter on "Masonry," of bad building and scamping by the old Gothic builders go to prove that even they were not all paragons.

It seems that Lescot is the real inventor of the "mansard" roof, for he anticipated by a long time the type of roof always attributed to François Mansart (1598-1666) or his more famous nephew Jules.

It is worthy of note also that Joseph Moxon, in his "Mechanik Exercises, or the Doctrine of Handy-works,"—which begin to appear serially in monthly parts in 1678—records that the principal rafters of roofs always tapered from plate to ridge, a practice now quite abandoned, but apart from suchlike minor exceptions, as Mr. Briggs points out, . . . "the carpenter's tools, his materials, his joints, and his whole theory of work, have altered surprisingly little for centuries. We now use methods of framing woodwork that were in vogue three thousand years ago in Egypt. There is hardly anything in a modern book on carpentry that is less than a century old." . . . and he goes on to express the opinion that even . . . "a hundred years hence there is not likely to be much further development." . . .

But what, one wonders, was the precise function of an "Inblower." All we are told is that he seems to have been a joiner of sorts in medieval days. Possibly the name may still survive somewhere.

That the Romans "grained" cheap wood to represent something better comes as rather a revelation.

The partiality of the Egyptians for very small panels is explained by the tendency for wood to shrink in the powerful sun of their country.

Panelling in England appears to have been introduced in the thirteenth century and . . . "is said to be due to Henry III, who ordered a chamber at Windsor to be panelled with Norway pine, specially imported." . . . Only two days were allowed for fixing, so "rush jobs" are not entirely a product of our time. It is strange to know that the honour of first being turned into panelling does not belong to our native oak.

The excellent chapter on ironwork emphasises how utterly *démodé* at the present time are Ruskin's strictures against steel construction.

The development of ironwork is in itself a fascinating study. With regard to wrought ironwork, one does not usually associate the famous Tjouw with anything other than beautiful and intricate ornament, yet he it was who made the iron window frames of St. Paul's Cathedral. It is a sobering reflection that so distinguished a designer should have died in obscurity in Paris.

Mr. Briggs has a very engaging way of summing up the evidence at the end of each chapter. His conclusions

on the subject of ironwork are best given in his own words, which are worth quoting. He says that . . . "During the seventy years that have elapsed since that date (i.e., 1851, the year of the Great Exhibition) the development of iron and then of steel construction has proceeded apace, but the proper treatment of the material in design is still perhaps the most difficult problem in modern architecture. The architect lives with one eye on the past, and, in this case at least, the past affords him no very obvious inspiration. He is still groping among the great marble columns of the Parthenon for light on modern commercial buildings. But if he regard the spirit rather than the letter of the past, he will see that the ancients were always modern. The village blacksmith laboured to keep out the savage Danes by strengthening the church door, and centuries later he introduced dog-bars to keep out the dogs. Yet in doing so he never ceased to be an artist. He designed the most beautiful ironwork in all art-history in the first half of the eighteenth century, when he had no copybooks, and it was not until the Architect came with his Vitruvius under his arm that all life and originality vanished from his work." . . . As with ironwork, so with plasterwork, for . . . "it was not until the early years of the eighteenth century that plastering ceased to be a traditional craft. Then it became more and more a matter of working from 'the antique' and guilloches and medallions were turned out by the mile" . . . (as they are to-day!) In this section the Guildhall at Thaxted, Essex (inadvertently indexed, by the way, as Thetford), has been chosen as one of the illustrations of East Anglian "pargetting" but in this particular example the plaster skin has all been stripped off, alas in quite recent times, by "too-clever-by-half" restorers for the sake of exposing the timber "bones" of the building.

It may not be generally known that . . . "The English word 'sash' is derived from the French *chassis* (frame), and Moxon, at the end of the seventeenth century, spells it as 'shas'." . . .

The author is able to conclude his series of studies on a happier note, at any rate so far as the revival of stained glass is concerned, though the French, who first introduced the rolling of large plates in 1688, have much to answer for.

The demand for "reproductions from the antique," has had in the more recent past a baneful effect on architectural development, but subject to several "ifs" the author thinks that . . . "building may become, as it was long ago, the visible expression of the needs of a cultured people." . . .

The late Mr. C. F. Innocent's admirable book on "The Development of English Building Construction"—published by the Cambridge University Press in 1916—is one of those to which reference is made. That and the one under review, taken together—the products of Cambridge and Oxford respectively—might almost be said to supply the vitamins in the architect's educational diet.

Mr. Briggs, with the ability we have now grown to expect of him, has written a most useful and readable book, illustrated by 259 clear, though small, drawings, especially made (with only six exceptions) by his own hand.

It deserves the warmest welcome.

BASIL OLIVER [F.]

REPORT OF THE BIRMINGHAM CIVIC SOCIETY

Birmingham is fortunate in possessing a Civic Society whose aim, as the report of last year's work states, is "to keep in mind the ideal of a regenerate city." It is fortunate in the membership of the Society, which includes, so one gathers from the list, its chief citizens, among them two Cabinet Ministers; and it is very fortunate, one may add, in having an architect of Mr. William Haywood's broad sympathies as its secretary; not only to write its report, but one cannot help thinking largely to direct its energies. These energies are not all directed to architectural objects, even in the widest meaning of that term, though necessarily in regenerating any town born of the industrial revolution, they play the largest part. The Birmingham Civic Society has supported Sir Barry Jackson in his Repertory Theatre—an enterprise which put Birmingham definitely ahead of London in theatrical fare until Sir Barry took London too under his wing. Then the Society has founded a civic medal and awards it annually to the citizen who has done most for his city. Mr. Matthews, conductor of the Birmingham orchestra, and Sir Barry Jackson have both received it. The notion occurs to one as one reads this report and sees how the Civic Society through Mr. Haywood has provided ideas for the various departments of the municipality, and particularly that concerned with parks and gardens, that the secretary of the Society, if the rules allow, should soon receive it too. For it is highly remarkable the way in which the Society has not only been able to put its own ideas forward, but through the confidence it has established has carried them to fruition. Any one who has tried to advise a municipality from the outside knows how touchy municipal officials generally are at any advice offered to them. Here in Birmingham an outside body appears to be working in greatest amity with the corporation, a fact which says a great deal for the tact and character of both. As often as not the Corporation appears on its own initiation to seek the advice of the Society. In this way the Society was able to prevent the building of a big memorial monument on Lickey Hills, which, in its opinion, would have been an undesirable encroachment on the primitive conditions of the hills. In the same way it has been able to offer positive suggestions and plans for the gardens of Aston Hall, which have been carried out. In the latter case it has even gone so far as to provide out of its own funds a certain amount of walling and steps. All this shows that, although only five years old, the Birmingham Civic Society is a great force for good in that city. Birmingham has always had the reputation of leading the way in municipal government. With the Civic Society behind the Corporation it is likely greatly to extend that lead.

C. H. REILLY [F.].

PRELUDE TO ARCHITECTURE: *By William Godfrey Newton. The Architectural Press: 3s. 6d.*

A book by a good architect on his own subject is welcome, especially when it is delightfully written. The author tells us that this is an attempt to lay bare the bases of criticism and to remove from them a shovelful of lumber. I cannot say that after reading his nine essays I was quite clear as to what the bases of criticism on architecture really were; but, like Mr. Geoffrey Scott, Mr. Newton continues to clear the air of misconceptions and confusions of thought. In fact he goes a little further than *The Architecture of Humanism*, and offers us some crumbs of positive doctrine. For instance, his explanation of the difference between expression of structure and mere revelation of construction is admirable; and his suggestion that certain parts of Gothic buildings, like the west front of Peterborough, are just as much "arranged" and just as little "organic" as the façades of Renaissance palaces encourages one to hope that architecture flourished in the Middle Ages as well as in the baroque period. I think, however, there would be greater value in philosophical writing on our subject if we could agree as to what architecture really is when we talk about it. Mr. Newton says the stepped counterforts of Chartres are architecture. He connects it also with the handling of a material problem, so that the emotional side of man is content with the solution. Is it therefore concrete structure or is it an occupation? Is it the roof of Hagia Sophia or knowing what to do when a client bursts into tears? But, apart from that, this book gave me great pleasure for the note of subdued enthusiasm which it contained. The author is excellently English, and puts foreign achievements—even American—in their place in relation to ours. That is encouraging. I recommend this little book—a kind of meditation on our work—to the whole profession. The forty minutes which it takes to read would not be wasted even by architects of established eminence.

A. S. G. BUTLER [F].

EVERYDAY LIFE IN ROMAN BRITAIN: *By M. & C. H. B. Quennell. B. T. Batsford, Ltd.: 5s. net.*

It is impossible to speak too highly of this book, the third of the "Everyday Life Series," written by the Quennells. In it they have succeeded in dealing adequately and simply with a wide and complicated subject.

It only consists of 108 pages, but they are crammed with interest and information. It is a book that visualises life in Roman Britain in a way comparable with that given by Mr. Kipling in *A Centurion of the Thirtieth* and *On the Great Wall*, to both of which it will

serve as a delightful supplement. In fact, by reading them together a better idea of Roman Britain will be obtained than by wading through many ponderous archaeological volumes.

It is refreshing to find authors who are not unbalanced by their weight of learning, and who are evidently much more concerned to impart the information they possess in a direct and simple manner for the benefit of their readers, than to create by their writing a monument to their own erudition.

The sense of balance is well maintained throughout the book. Architecture does not occupy too great a proportion of the space, but its relation to the life of the people is admirably shown. The fact that the authors are themselves capable of supplementing their verbal descriptions by drawings and diagrams saves long-winded descriptions, besides making the point at issue absolutely clear.

A good word is said for the soldiers, pointing out that, then as now, they were really very useful members of society and were able to do much useful civic work in addition to their military duties. They show clearly the high level of civilisation and organisation, based on the military occupation of Britain, and how this civilisation and organisation fell into chaos when that military occupation ceased.

The extraordinary modernity and efficiency of Roman methods are well expressed, and one cannot refrain from quoting Kipling's "The Truthful Song":

The Bricklayer:

"I tell this tale, which is strictly true,
Just by way of convincing you
How very little, since things were made,
Things have altered in the building trade."

After praising this work so highly it seems almost wrong to speak of a small detail, but on page 44 attention is called to the fact that the presence of clay on the floors at Silchester is evidence of a timber framed upper storey. One would rather think that it may be part of the original construction of the upper floors, as to this day such floors are constructed in the Balkans by beating clay and earth on to a layer of small branches and brushwood, supported by wooden joists or poles.

As one expects from Mr. Batsford, the book is admirably produced. It is remarkable that such a fine volume can be placed on the market in these post-war days for the small sum of 5s., and most of those who purchase it will not only add to their knowledge, but secure several hours of pure pleasure.

WILLIAM T. BENSLYN [A].

FRANCESCO BORROMINI: *By Eberhard Hempel. Anton Schroll & Co., Vienna: £2.*

"This man," wrote Mr. William Anderson of Borromini, "who of all the bad architects which the times produced, was the most illogical, contemptuous of tradition, and impudent."

Most of us have been content to leave it at that, and,

like his contemporaries, the French students at the newly founded French Academy at Rome, obediently turn away our faces when we near any example of his work.

The French students turned back to a past generation for the rules of architecture, the measured and Roman serenity of Vignola and Palladio; but the architects of Germany and Austria were more sympathetic to the Lombards, with their revolt from static serenity, their demand for rhythm, movement, chiaroscuro, almost Gothic fretfulness. The tradition of the Baroque architects gained its most magnificent vindication in the great monasteries of Bavaria and Austria, and it is from Austria there comes now this most admirable monograph on the life and art of Francesco Borromini.

It traces his life from his birth in 1599 among the lights and shadows of Lake Como, his training as a mason in Milan, and then that long apprenticeship to practical architecture on the works of the nave of St. Peter's, which gave him that almost too consummate knowledge of masonry, and made stone in his hands as pliable as modelling clay. Then his start as an independent architect, comparatively late in life, not as the brilliant improviser, the reckless antagonist of rules, but the deliberate artist, wholly immersed in his work, making drawing after drawing, developing constantly from the plain rather bare beginning, to the rich rhythmic development of some of his more complicated plans. Perhaps the most valuable things in the book are the reproductions of Borromini's sketches; for instance, the drawings of three stages of the elliptical plan of S. Carlo alle Quattro Fontane, or the lissom outlines of mouldings given in fig. 10. These not only show the pencil as almost for the first time, the easiest medium for the first definition of the architect's thoughts, but show Borromini as an artist struggling for a new power of expression, for a new orientation of design.

It is perhaps this struggle for a plastic expression in architecture that gives Borromini's personality a peculiar appeal to-day, and whatever the extravagancies of its spiral top, it is difficult to look at the interacting curves of the courtyard and dome of S. Ivo della Sapienza, shown in plate 70, without a glow of satisfaction at something most delicately balanced.

The end was in darkness and tragedy. Whatever modern writers may say of the terrible crowd of imitators, the close of Borromini's life was clouded by the feeling that he was leaving no school, that all his passionate struggle for a free expression in design was thrown away. Sickness added to the despondency, and, at the end of a long night of fevered despair, he stabbed himself. He lived till next evening, long enough to obtain absolution, and at his own request was buried in the tomb of that other brilliant architect of the Baroque period, Carlo Maderna, in the church of S. Giovanni dei Fiorentini.

H. C. HUGHES [4.].

Library Notes

MODERN FARM BUILDINGS. By Alfred Hopkins. A.A.I.A. 4to. New York. 1920. £1 4s. (Robert M. McBride and Co., New York.)

This is an interesting work by an American Architect, who has specialised in farm buildings, and the book contains valu-

able suggestions for anyone concerned with the requirements of the farmer. The notes on administration are useful to those who have not had previous experience in this class of work. The agricultural question is one of the most urgent problems before the country, and its settlement should lead to many improvements in our methods and in our buildings.

Mr. Hopkins, by the publication of his book, renders a service to colleagues who have not had the same opportunities of personal experience in a particular branch of the profession, which is likely to become of increasing importance to the practising architect.

J. E. Y.

ENGLISH GARDENS. By H. Avray Tipping. Fo. Lond. 1925. £3 3s. (Country Life, Ltd.)

This book describes 52 English gardens as they are now, some quite new, some linking on to the past, and so giving a glimpse of Tudor, Stuart and Georgian garden craft. It begins with a brief sketch of the growth of that craft, with reproductions of pictures of gardens from the written books of fifteenth and sixteenth centuries and plans and views from old books, many of which are charming and suggestive. The book is full of illustrations, mostly photographic, of gardens large and small, the former predominate, chosen with the taste and judgment we should expect from the author. Many will be familiar to readers of *Country Life*. It makes a handsome and charming book and one wonders whether any other country could show such a wealth of man-arranged beauty around its houses.

C. S.

CHOIX DE CINQUANTE DESSINS DE MICHEL-ANGELO. £1 1s. 4to. Paris. (Braun & Cie., 1923.)

This book is composed of fifty 9 by 6 photo reproductions of drawings by Michael Angelo, which appear to have been made mostly for his own personal use as first studies in composition for his paintings, frescoes and sculptures.

They show his direct method of drawing from the life, but at the same time adding his vigorous personality to them. Those interested in adding sculpture to their buildings might do well in turning over the pages, as even in these modern days of distorted figures it might be well to note that Michael Angelo never appears to carry distortion beyond the verge of possibility. It also shows how carefully he studied his compositions before commencing a large undertaking. The collection also is useful to those interested in draftsmanship.

The "Head of a Young Girl" (B.M.), page 20, is delicate like a Greek coin, and the "Study of a Hand" (Louvre), page 34, shows directness and speed in work.

A. E. H.

VERS UNE ARCHITECTURE. Le Corbusier. 8vo. Paris, 1924.

This, with its later companion volume, *l'Art Decoratif d'aujourd'hui*, by Le Corbusier, is a brilliant and compelling challenge to the architect of to-day.

They are not so much an attack on the Beaux Arts Schools, (these are lightly dismissed by contrasting a page of students' designs with the clear lines of a Farman biplane), nor an insistence on function as the sole factor of design, though beautifully chosen photographs of ships, aeroplanes, motors, and a pipe, set a standard followed in the modern drawings of villas, tenements and studios: rather are they an appeal to architects to get back to first principles, simple geometrical forms, the essential study of surface, volume, plan. The motor car and the Doric column are shown side by side in an interesting bypath in evolution. But this is only the basis: and the written notes, and the detail photographs, of the work of Phidias and Michelangelo are a trumpet call to the artist.

H. C. H.

The Death of Queen Alexandra

On the announcement of the greatly lamented death of H.M. Queen Alexandra on 20th November the following telegram was sent to His Majesty the King at Sandringham House :—

The President, Council and Members of the Royal Institute of British Architects tender to your Majesty their heartfelt sympathy in the loss sustained by the death of Her Majesty Queen Alexandra.

E. GUY DAWBER,

President.

The following reply was received on the same day :

Buckingham Palace.

President R.I.B.A.,

9 Conduit Street, W.

I am commanded to thank you and all who have joined with you in the kind message of sympathy with the King and Queen in their sorrow.

STAMFORDHAM.

24 November 1925.

At the General Meeting on Monday evening THE PRESIDENT, having asked members to rise, said : Since our last meeting in this room the nation has to deplore the loss of Queen Alexandra, and we beg to offer our loyal and respectful sympathy to the King, our Patron, and the members of the Royal Family. Queen Alexandra was beloved by everybody ; her popularity was unbounded, and her influence in the country was very great, and always for good. Her charities were unnumbered, and she will long be remembered, not only for her beauty and charm of character, but also for her good works, benevolence and kindness of heart.

I will ask the Honorary Secretary to read the Address which the Royal Institute is sending to His Majesty the King.

Mr. STANLEY HALL [*Hon. Secretary*] read the Address as follows :

THE HUMBLE AND LOYAL ADDRESS OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS TO HIS MOST GRACIOUS MAJESTY THE KING.

May it please Your Majesty,—

We, your dutiful subjects, the President and Council, on behalf of the members of the Royal Institute of British Architects and of the Societies both in the British Islands and in the Dominions beyond the Seas in alliance therewith, beg leave humbly and respectfully to approach Your Majesty, and to offer our deep and heartfelt sympathy in the irreparable loss Your Majesty, the members of the Royal Family, and the Nation have sustained by the death of your Royal Mother, our late Queen Alexandra, whose gracious personality and ennobling example were of inestimable value to Your people for a period of more than sixty years.

On behalf of the Royal Institute,



E. GUY DAWBER, *President.*

THOMAS R. MILBURN

ARTHUR KEEN

BANISTER FLETCHER

HARRY BARNES

Vice-Presidents.

E. STANLEY HALL, *Hon. Secretary.*

IAN MACALISTER, *Secretary.*

COMMEMORATION OF THE CENTENARY
OF THE BIRTH OF CHARLES GARNIER.
7 NOVEMBER 1925.

The *Société Centrale des Architectes Français* recently organised a series of fêtes to commemorate the centenary of the birth of one of its distinguished Past Presidents, Charles Garnier.

Invitations were addressed to many distinguished personages in France and also to representatives of the chief architectural societies of the Old and New Worlds.

The programme included an official reception at Garnier's best known work, the Paris Opera House, where papers were read by MM. Nénot, President de la Société des Artistes Français, Membre de l'Institut de France; the President of the Société des Gens de Lettres (of which Garnier was a distinguished member); Tournaire, President de la Société Centrale; and the Minister of Public Instruction and Fine Arts. Monsieur Nénot, speaking as a contemporary of Charles Garnier, was able to give many personal reminiscences of his distinguished colleague, and the other speakers, in a series of excellent addresses, brought out many unknown points of considerable interest illustrating Garnier's genius and enormous energy.

During the intervals in the programme the band of the Garde Republicaine gave a musical programme and the three or four hundred members of the public who attended had a unique opportunity of inspecting a series of models, plans and drawings which had been arranged in the foyer and adjacent galleries in the Opera.

The R.I.B.A. was represented by Sir John W. Simpson, K.B.E., past president R.I.B.A., and of the Franco-British Union of Architects, and Lieut.-Colonel H. P. Cart de Lafontaine, Secretary General Franco-British Union of Architects.

In the evening a gala performance of Mozart's "Magic Flute" was given; in the interval between the first and second acts a tribute was paid to the distinguished architect of the Opera when a specially written ode composed by Maurice Rostrand was given by Mlle. Madeleine Roch, of the Comédie Française, and a bust of the architect was crowned with a gilded wreath of laurel, amidst the enthusiastic plaudits of the company.

The whole celebration was remarkable for the enthusiastic way in which it was supported by the general public: it appears doubtful whether, in England, we should see the man in the street spending a considerable sum in tickets for any similar celebration or showing an equal appreciation of architectural genius.

Correspondence

THE SELECTION OF STONE FOR BUILDING.

Heriot-Watt College, Edinburgh,
23 November 1925.

The Editor, JOURNAL, R.I.B.A.,—

DEAR SIR,—May I supplement the report of my lecture at the Royal Academy of Arts by a few additional observations.

I am satisfied that a great deal of useful information can be obtained as to the suitability of a lime stone by

the exposure of samples to acid vapour on the lines which I have followed for some years, and if the Royal Institute of British Architects would care to collect samples of building lime stones I would be quite pleased to carry out a series of acid tests and send them a special report, but I wish to direct their attention to another question, and that is, the selection of suitable bricks to stand modern conditions.

While in London I was asked to visit a building which was erected some 30 years ago a few miles outside London and in which the bricks used are already rapidly decaying, and which on analysis proved to be loaded with sulphate of lime. The selection of suitable bricks to suit modern conditions is as important as a selection of a suitable building stone, and here again I am satisfied that the acid test would prove of practical value. It would therefore be of great interest to add to the experiments on lime stones a set of similar experiments on bricks, especially if it was possible to collect information as to the raw materials used and the methods of manufacture. The old-fashioned London stock brick seems on the whole to stand the London climate wonderfully well, but that evidently is not the case with some of the bricks being used.

May I, in conclusion, direct again the attention of the architects to the suggestion I made as a result of the experiments on the decay of stone, that the hosing of lime stone buildings during hot summer weather would probably prove beneficial. It should surely be possible to select some building in London of lime stone, and arrange for a systematic hosing of certain sections of it, the other sections being left untreated and to take observations from time to time. The hosing should be done in hot weather, and should be repeated on successive days, time to dry out being allowed in between. So rapid is the decay of lime stone buildings in London under modern conditions that I think in three or four years we should be able to collect very definite evidence as to whether hosing was beneficial or not, while the expense of such an experiment would be small.—I am, yours faithfully.

A. P. LAURIE.

ASSOCIATION OF ARCHITECTS AND SURVEYORS.

21 November 1925.

The Editor, JOURNAL, R.I.B.A.,—

DEAR SIR,—The "recently established Association of Architects and Surveyors" to which I referred in my letter to you of the 19th October, 1925, was *not* the Association of Architects, Surveyors and Technical Assistants. I do not suppose that anyone confused the two bodies, but it may be as well to put the fact on record.—Faithfully yours,

HARRY BARNES,
Chairman of the R.I.B.A.
Registration Committee.

SIR JOHN Y. W. MACALISTER

At the moment of going to press we learn with the greatest regret of the death of Sir John Y. W. MacAlister, F.S.A., the late distinguished Secretary of the Royal Society of Medicine and the father of Mr. Ian MacAlister, the Secretary of the Institute.

Town-Planning

NOVEMBER 1925

This Memorandum is reprinted with the kind permission of the Surveyors' Institution, by whom it was prepared and published as a supplement to a leaflet issued by them in June 1923.

The Town Planning Act, 1925, which received the Royal Assent in April last, reproduces in consolidated form the law relating to town planning in England and Wales. It did not, however, initiate any new legislation.

The memorandum shows in tabular form the various sections of the repealed Acts and their corresponding sections in the new Act.

<i>Housing, Town Planning, etc., Act, 1909 (Part II.).</i>		<i>Town Planning Act, 1925.</i>
Section 54 (1)	is now	Section 1 (1)
" 54 (4)	"	" 2 (2)
" 54 (5)	"	" 2 (3)
" 54 (6)	"	" 2 (4)
" 54 (7)	"	" 1 (3)
" 55 (1)	"	" 5 (1)
" 55 (2)	"	" 5 (2)
" 55 (3)	"	" 5 (3)
" 56 (1)	"	" 6 (1)
" 56 (2) (a)	"	" 6 (2) (a)
" 56 (2) (b)	"	" 6 (2) (b)
" 56 (2) (c)	"	" 6 (2) (c)
" 57	"	" 7
" 58 (1)	"	" 10 (1)
" 58 (2)	"	" 10 (2) and 10 (2) (a)
" 58 (3)	"	" 10 (3)
" 58 (4)	"	" 10 (4)
" 58 (5)	"	" 10 (5)
" 58 (6)	"	" 10 (6)
" 59 (1) as amended by 2nd Schedule of Housing, etc., Act, 1923	is now	" 11 (1)
" 59 (2)	"	" 11 (2)
" 59 (3)	"	" 11 (3)
" 60 (1)	"	" 8 and 9
" 60 (2)	"	" 8 (5)
" 61	"	" 14 and 15
" 62	"	" 17
" 63	"	" 18 but altered (see post)
" 64	"	" 5 (4)
" 65 (1)	"	" 20 (1)
" 65 (2)	"	" 20 (3)
" 65 (3)	"	" 20 (4)
" 66	"	" 20 (1) and (2)
" 67, which deals with the application of the Act to Scotland, is now incorporated in the Town Planning (Scotland) Act, 1925.		
" 73	is now	Third Schedule, Part 2
" 74	"	Section 19
Fourth Schedule	"	First Schedule
Fifth Schedule	"	Second Schedule

<i>Housing, Town Planning, etc., Act, 1919.</i>		<i>Town Planning Act, 1925.</i>
Section 42	is now	Section 2 (1)
" 43 (1)	"	" 6 (2) (d)
" 43 (2)	"	" 6 (2) (c)

Section 45	is now	Section 4
" 45 (Proviso)	"	" 10 (2) (b)
" 46	"	" 3
" 47	"	" 13

<i>Housing (Additional Powers) Act, 1919.</i>		<i>Town Planning Act, 1925.</i>
Section 10 (1)	is now	Section 16 (1)

" 10 (2)	"	" 16 (2)
" 10 (3)	"	" 16 (3)
" 10 (4)	"	" 16 (5)

<i>Housing Act, 1921.</i>		<i>Town Planning Act, 1925.</i>
Section 6	is now	Section 16 (5)
" 7	"	" 16 (4)

<i>Housing, etc., Act, 1923.</i>		<i>Town Planning Act, 1925.</i>
Section 18 (Clause 15 of the Bill)	is now	Section 10 (4)
" 19 (Clause 16 of the Bill)	"	" 3 (1)
" 20	"	" 12
" 21	"	" 1 (2)

The following Sections or Sub-sections of the Act of 1925 are reprinted:—

[Section 1 (2) was originally Section 21 of the Housing, etc., Act, 1923.]

Section 1 (2).—Where it appears to the Minister of Health (hereinafter referred to as the Minister) that on account of the special architectural, historic or artistic interest attaching to a locality it is expedient that, with a view to preserving the existing character, and to protecting the existing features of the locality, a town planning scheme should be made with respect to any area comprising that locality, the Minister may, notwithstanding that the land or any part thereof is already developed, authorise a town planning scheme to be made with respect to that area, prescribing the space about buildings, or limiting the number of buildings to be erected, or prescribing the height or character of buildings, and, subject as aforesaid, the provisions of this Act shall apply accordingly.

[Section 8 was Section 60 (1) of the Housing, Town Planning, etc., Act, 1909, but modified by more recent legislation.]

Section 8 (1).—The responsible authority may, for the purpose of a town planning scheme, purchase any land comprised in such scheme by agreement or be authorised to purchase any such land compulsorily in manner hereinafter provided.

(2) Land may be purchased by agreement for the purposes aforesaid in like manner as if those purposes were purposes of the Public Health Act, 1875, and Sections 175-178 of that Act so far as they relate to purchase of land by agreement shall apply accordingly, and shall for the purposes of this Act extend to London as if the London County Council were a local authority in the same sections mentioned.

(3) The responsible authority may be authorised to purchase land compulsorily for the purposes aforesaid by means of an order submitted to the Minister, and confirmed by him in accordance with Part I. of the Third Schedule to this Act.

(4) The responsible authority may, with the consent of and subject to any conditions imposed by the Minister, acquire by agreement land comprised in a town planning scheme, notwith-

standing that the land is not immediately required for the purposes of the scheme.

(6) The powers of acquiring land under this section shall be subject to the restrictions contained in Part II. of the said Schedule.

*Section 9 (1).—*Any purchase money or compensation payable in pursuance of this Act by a responsible or other local authority in respect of any land or interest of another local authority which would, but for this section, be paid into court in manner provided by the Lands Clauses Acts, may, if the Minister consents, instead of being paid into court, be paid and applied as the Minister may determine.

(2) Any such decision of the Minister as to the payment and application of any such purchase money or compensation shall be final and conclusive.

*Section 10 (2), Proviso (c).—*After any enactment providing for the registration of local land charges comes into force, this provision shall not affect a purchaser of the land unless the resolution, if required to be registered under such enactment as a local land charge, has been so registered.

*Section 10 (7).—*For the purposes of this section "purchaser" means any person (including a mortgagee or lessee) who for valuable consideration takes an interest in land.

[Section 12 was originally Section 20 of the Housing, etc., Act 1923.]

*Section 12 (1).—*The responsible authority may, at any time within one month after the date of an award of compensation in respect of property injuriously affected by the making of a town planning scheme, give notice to the owner of that property of their intention to withdraw or modify all or any of the provisions of the scheme which gave rise to the claim for compensation.

(2) Where such notice has been given, the responsible authority shall, within three months from the date of the notice, submit for the Minister's approval a varying scheme carrying into effect such withdrawal or modification as aforesaid, and upon approval by the Minister of the varying scheme, whether with or without modification, and payment by the authority of the owners' costs of and in connection with the arbitration the award of the arbitrator shall be discharged, without prejudice, however, to the right of the owner to make a further claim for compensation in respect of the said scheme as varied.

(3) No award of compensation in respect of property injuriously affected by the making of a town planning scheme shall be enforceable within one month from the date thereof, or, if notice has been given by the authority under the preceding sub-section, pending the Minister's decision on the varying scheme.

[This section was originally Section 20 of the Housing, etc., Act, 1893.]

*Section 15 (1).—*Where the Minister has refused to approve a town planning scheme prepared or adopted by a local authority, except with certain modifications or subject to certain conditions, and the Minister on any representation is satisfied after holding a public local inquiry that the local authority have unreasonably refused to consent to the modifications or conditions so imposed by the Minister, the Minister may order the local authority to consent to the modifications or conditions so imposed.

(2) An order under this section may be enforced by mandamus.

[Section 18 was, in an altered form, Section 63 of the Housing Town Planning, etc., Act, 1909.]

*Section 18 (1).—*For the purposes of the execution of his powers and duties under this Act, the Minister may cause such local inquiries to be held as he may think fit, and the costs incurred in relation to any such local inquiry shall be paid by the authorities and persons concerned in the inquiry, or by such of them and in such proportions as the Minister may direct,

and the Minister may certify the amount of the costs incurred, and any sum so certified and directed by the Minister to be paid by any authority or person shall be a debt to the Crown from such authority or person.

(2) Sections 293-296 and Section 268 of the Public Health Act, 1875, shall apply for the purpose of any order to be made by the Minister or any local inquiry which he may cause to be held in pursuance of this Act.

THIRD SCHEDULE.

PART I.

Provisions as to the Compulsory Acquisition of Land.

1. Where a local authority propose to purchase land, compulsorily, the local authority may submit to the Minister an order putting in force as respects the land specified in the order the provisions of the Lands Clauses Acts, with respect to the purchase and taking of land otherwise than by agreement.

2. An order under this schedule shall be of no force unless and until it is confirmed by the Minister, and the Minister may confirm the order either without modification or subject to such modifications as he thinks fit, and an order when so confirmed shall, save as otherwise expressly provided by this schedule, become final, and have effect as if enacted in this Act, and the confirmation by the Minister shall be conclusive evidence that the requirements of this Act have been complied with, and that the order has been duly made and is within the powers of this Act.

3. The order shall be in the form prescribed by the Minister and shall contain such provisions as the Minister may prescribe for the purpose of carrying the order into effect and of protecting the local authority and the persons interested in the land, and shall incorporate, subject to the necessary adaptations—

- (a) the Lands Clauses Acts (except section one hundred and twenty-seven of the Lands Clauses Consolidation Act, 1845), as modified by the Acquisition of Land (Assessment of Compensation) Act, 1919; and
- (b) Sections seventy-seven to eighty-five of the Railways Clauses Consolidation Act, 1845.

4. The order shall be published by the local authority in the manner prescribed by the Minister, and such notice shall be given both in the locality in which the land is proposed to be acquired and to the owners, lessees and occupiers of that land as may be prescribed by the Minister.

5. If within such period as may be prescribed by the Minister no objection to the order has been presented to the Minister by a person interested in the land, or, if every such objection has been withdrawn, the Minister shall, without further enquiry, confirm the order, unless he is of opinion that the land is unsuited for the purpose for which it is proposed to be acquired, but, if such an objection has been presented and has not been withdrawn, the Minister shall forthwith cause a public enquiry to be held in the locality in which the land is proposed to be acquired, and the local authority and all persons interested in the land, and such other persons as the person holding the inquiry in his discretion thinks fit to allow, shall be permitted to appear and be heard at the inquiry, and the Minister shall, before confirming the order, duly consider the report of the person by whom a public inquiry is held.

6. In construing for the purposes of this schedule or any order made thereunder, any enactment incorporated with the order, this Act together with the order shall be deemed to be the relevant Act and the local authority shall be deemed to be the promoters of the undertaking.

7. Where the land is glebe land or other land belonging to an ecclesiastical benefice, the order shall provide that sums agreed upon or awarded for the purchase of the land, or to be paid by way of compensation for the damage to be sustained by

the owner by reason of severance or other injury affecting the land, shall not be paid as directed by the Lands Clauses Acts, but shall be paid to the Ecclesiastical Commissioners, to be applied by them as money paid to them upon a sale, under the provisions of the Ecclesiastical Leasing Acts of land belonging to a benefice.

8. The reference to Sections seventy-eight to eighty-five of the Railways Clauses Consolidation Act, 1845, shall be construed as a reference to those sections as originally enacted and not as a reference to the provisions which by virtue of the Mines (Working Facilities and Support) Act, 1923, are in certain cases to be substituted for those sections.

PART II.

Restrictions on Acquisition of Land.

1. Nothing in this Act shall authorise the acquisition for the purposes of any town planning scheme of any land which is the site of an ancient monument or other object of archaeological interest.

2. Nothing in this Act shall authorise the compulsory acquisition of any land which is the property of any local authority or has been acquired by any corporation or company for the purposes of a railway, dock, canal, water or other public undertaking, or which, at the date of the order authorising the compulsory acquisition of the land, forms part of any park, garden, or pleasure ground, or is otherwise required for the amenity or convenience of any house.

[These two paragraphs formed Section 45 of the Housing, Town Planning, etc., Act, 1909.]

NATIONAL HEALTH INSURANCE.

The Architects' and Surveyors' Approved Society.
26 Buckingham Gate, London, S.W.1.

CONTRIBUTIONS.

The contribution for men is 10d. per week, and for women 9d. per week, 5d. of which is in each case payable by the employer.

ORDINARY BENEFITS.

SICKNESS BENEFIT.—Men, after 26 contributions have been paid, 9s. weekly; after 104 contributions have been paid, 15s. weekly. Women, after 26 contributions have been paid, 7s. 6d. weekly; after 104 contributions have been paid, 12s. weekly.

DISABLEMENT BENEFIT.—Men and women, 7s. 6d. per week, after 104 contributions have been paid.

MATERNITY BENEFIT.—40s. after 42 contributions have been paid.

ADDITIONAL BENEFITS.

SICKNESS BENEFIT.—Payable at the increased rates of 22s. per week for men, and 19s. for women.

DISABLEMENT BENEFIT.—Increased to 11s. per week for both men and women.

MATERNITY BENEFIT.—Increased to 54s.

SPECIAL BENEFITS.—Grants made to members entitled to "additional benefits" amounting to the full cost of any optical, dental, hospital or convalescent treatment, also for glasses, surgical appliances, artificial teeth, etc. Members may choose their own institutions, nursing homes or practitioners.

Further particulars and forms of application for membership may be obtained from the undersigned.

HERBERT M. ADAMSON,
Secretary.

EXAMINATION FOR THE R.I.B.A. DIPLOMA IN TOWN PLANNING.

Mr. John Malcolm Dossor [F.] has passed the Examination and has been granted an R.I.B.A. Diploma in Town Planning.

THE R.I.B.A. (HENRY JARVIS) EX-SERVICE SCHOLARSHIPS.

Immediately after the armistice the R.I.B.A. Council initiated a scheme for assisting ex-Service men who were students of architecture by the grant of scholarships at the leading schools of architecture. The working of this scheme has now been completed and the results can be finally estimated.

The ex-Service scholars have been drawn from no less than 10 Schools of Architecture in England, Scotland, and Wales, 35 students have received financial help in obtaining their professional training, and a total sum of £2,500 has been distributed in this way.

The following table contains full particulars of the working of the scheme:—

School.	1920	1921	1922	1923	1924	Total No. of Students.	Total.
	£	£	£	£	£		£
School of Architecture, Architectural Association	100	75	75	10	150	7	450
School of Architecture, University of Liverpool	100	100	75	50	125	6	450
School of Architecture, University of London	—	100	100	100	75	4	375
School of Architecture, The Victoria University, Manchester	50	50	50	50	50	3	250
Glasgow School of Architecture	—	50	50	50	50	3	200
School of Architecture, Edinburgh College of Art	—	50	50	50	50	4	200
Leeds School of Architecture	—	50	—	25	50	3	125
Robert Gordon's College, Aberdeen	—	50	50	50	50	2	200
The Technical College, Cardiff	50	50	50	50	—	2	200
School of Architecture, University of Cambridge	—	50	—	—	—	1	50
Total						35	£2,500

IAN MACALISTER,
Secretary R.I.B.A.

Obituary

C. H. SAMSON [F.]

We regret to announce the death of Mr. C. H. Samson, who recently died at Rugby at the age of 88 years.

He was born at Headcorn, Kent, and after being educated at the Sir Eliab Harvest Grammar School, Folkestone, where his father was headmaster, was articled to Mr. J. H. Keeble, architect, of Folkestone. In 1879 he commenced practice on his own account at Taunton, remaining there until 1906, when he went to Rugby, where he lived until the time of his death. He was elected a Fellow of the Institute in 1887.

Mr. Samson did much ecclesiastical work, and carried out the restoration of portions of Dunster Castle, Dunster Church, Cleave Abbey, etc., and built churches at Minehead, Alcombe, and restored Brampton. He also held the office of diocesan surveyor for twenty years to the diocese of Bath and Wells. Whilst at Taunton he won the first prize for the design of a new Town Hall, but this has not yet been built. His work in Rugby included the building of a new chancel at St. Matthew's Church and the remodelling of St. Matthew's Schools.

Mr. Samson illustrated Prebendary Hancock's books on Minehead and Dunster, Prebendary Hock's book on "Porlock" and Maxwell Light's book *Dunster and its Lords*. During the war he made pen and ink sketches, including places near Rugby, which were sold for the benefit of the Red Cross Fund.

SCIENCE STANDING COMMITTEE.

The Science Standing Committee wish to direct the attention of members to the work being done by the Geological Survey, whose address is the Geological Museum, Jermyn Street, London, S.W.1. There are also offices in Edinburgh, Newcastle-on-Tyne, Whitehaven, Manchester, and York.

It is generally known that the Survey interests itself in the deeper deposits, but it also collects and records information concerning the surface strata.

The country is divided into districts, each in charge of a District Geologist, and anyone wishing to know the nature and arrangement of strata immediately beneath the surface in any part of the country can write to, or call upon, the Director, and if the required information is available it is given at once.

Callers are shown the drift maps of areas for which they are available and the accurately located positions of the borings, together with the details, inferred or ascertained, of the strata beneath.

The collection of information concerning surface formations is, obviously, always going on and the Survey would be grateful for any information which architects can give it concerning strata cut through during the progress of works, particularly if the information is sent in time to enable an officer of the Survey to see for himself the actual section and measure it.

At the same time, fossil or other specimens should be preserved for the inspection of the District Geologist, as this is another branch of investigation which comes within the scope of the work of the Survey. G. N. KENT.

A.B.S. SCHEME OF INSURANCE.

The A.B.S. specialises in Life Assurance. In Whole Life Assurance the sum assured and bonus are payable at death and the payment of premiums normally continues throughout life. The bonuses which are usually payable with the sum assured may be surrendered for cash, applied to the reduction of future premiums or used to reduce the period over which premiums are payable. The Society is not tied to any insurance office and is prepared to offer and advise upon a wide choice of policies in leading companies. Half the initial commission is returned to the assured in the form of rebate and the other half forms a direct contribution to the Society's funds.

Please address all enquiries to the Secretary, Architects' Benevolent Society, 9 Conduit Street, W.1. Telephone: Mayfair 434.

Notices

THE FOURTH GENERAL MEETING.

The Fourth General Meeting (Ordinary) of the session 1925-26, will be held on Monday, 14 December 1925, at 8 p.m., for the following purposes:—

To read the minutes of the General Meeting (Business) held on 30 November, 1925; formally to admit members attending for the first time since their election or transfer.

To read the following paper: "The Condition of the Building Industry with Especial Regard to the Shortage of Skilled Labour, and the Increased Cost of Work," by Herbert A. Welch [F.].

SPECIAL GENERAL MEETING.

At the conclusion of the above General Meeting, a Special General Meeting will be held for the following purpose:—

To confirm the following resolution passed by the requisite majority at the General Meeting (Business) held on Monday, 30 November 1925:—

That Byelaw 25 be amended as follows, and that the necessary steps be taken to obtain the sanction of the Privy Council to such amendment of Byelaw 25 as is required to give effect to this resolution.

"25.—Any charge under the preceding Bye-law 24 must be preferred in writing and signed and forwarded to the Secretary, who shall lay it before the . . ." etc., as printed down to ". . . such record and publication."

"During the period of suspension the member shall not be entitled to use the title 'Chartered Architect' or the affix of the class to which he belongs, nor shall he be entitled to the use of the Library, attendance at Institute Meetings or right of voting, and his name shall not be printed in the list of members in the 'Kalendar' during the period of his suspension and he shall return his Diploma for such period. Before any member so suspended is reinstated the Council shall consider any further complaints as to his professional conduct during his period of suspension, and if not deemed satisfactory may decree a further period of suspension or his expulsion, in either case the above procedure of announcement and publication shall again be followed.

"Provided always . . ." etc., to end of Bye-law as printed.

ELECTION OF MEMBERS.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that, if they wish to take advantage of the election to take place on 29 March, 1926, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than 2 January 1926.

LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, clause 4 (b) and (cii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

R.I.B.A. VISIT TO ST. PAUL'S CATHEDRAL.

By the kind permission of the Dean and Chapter, and the St. Paul's Representative Committee Works Sub-Committee, a visit to St. Paul's Cathedral has been arranged by the Art Standing Committee to take place on Saturday afternoon, 12 December. Mr. Mervyn Macartney F.S.A. [F.], Surveyor to the Dean and Chapter, has kindly promised to conduct the party.

As the number of tickets to be issued for the visit must be limited, members who wish to take part are requested to apply as early as possible to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

Competitions

PROPOSED NEW SCHOOL, GOSPORT.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

COMPETITION FOR LARGER OFFICES.

WEST BROMWICH PERMANENT BENEFIT BUILDING SOCIETY

The President of the Royal Institute of British Architects has nominated Mr. W. Alexander Harvey, F.R.I.B.A., as assessor in this competition.

TOPSHAM PUBLIC HALL COMPETITION.

Premiums of £50, £40 and £30 respectively are offered in the above competition. Assessor, Mr. Walter Cave [F.] Last day for questions, 1 January 1926. Designs to be sent in by 1 April 1926. Conditions may be obtained from the Clerk to the Parish Council, Topsham, by depositing £1 is.

BIRKENHEAD NEW ART GALLERY COMPETITION.

Proposed new Art Gallery and Museum, Birkenhead. Premiums offered £250, £175 and £100 respectively. Assessor, Sir Robert Lorimer, A.R.A., R.S.A. [F.]. Competition restricted to competitors practising as architects and being resident, or having an office within twenty miles of the Birkenhead Town Hall for the twelve months at least prior to 1 January 1924. Conditions may be obtained from E. W. Tame, Town Clerk, Birkenhead, by depositing £2 2s.

BLACKPOOL MEMORIAL CLOCK TOWER COMPETITION.

The President of the Royal Institute of British Architects has nominated Mr. E. Bertram Kirby, O.B.E., F.R.I.B.A., as Assessor in this competition.

GUISBOROUGH PROPOSED NEW HOSPITAL.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

INTERNATIONAL COMPETITION.

The Fédération Internationale du Bâtiment et des Travaux Publics are organising an International Competition with a view to promoting and facilitating the construction of houses for the middle classes and intellectual workers. Prizes to the value of 500 dollars, 300 dollars and 200 dollars are being offered by Mr. Willard Reed Messenger, engineer, of New York, for a memorandum, either in English or French, not exceeding 5,000 words, accompanied by sketches. Particulars of the competition have been deposited with the Secretary R.I.B.A. and can be obtained on application to him at No. 9 Conduit Street, London, W.

RECONSTRUCTION OF THE MOSQUE OF AMROU COMPETITION, CAIRO.

Members of the Royal Institute who are considering taking part in the above competition are strongly recommended to consult the Secretary R.I.B.A. before deciding to compete.

LEAGUE OF NATIONS.

COMPETITION FOR THE SELECTION OF A PLAN WITH A VIEW TO THE CONSTRUCTION OF A CONFERENCE HALL FOR THE LEAGUE OF NATIONS AT GENEVA.

The League of Nations will shortly hold a competition for the selection of a plan with a view to the construction of a Conference Hall at Geneva. The competition will be open to architects who are nationals of States Members of the League of Nations.

An International Jury consisting of well-known architects will examine the plans submitted and decide their order of merit.

A sum of 100,000 Swiss francs will be placed at the disposal of the Jury to be divided among the architects submitting the best plans.

A programme of the competition when ready will be despatched from Geneva, and Governments and competitors will receive their copies at the same time. Copies for distant countries will be despatched first.

The British Government will receive a certain number of free copies. These will be deposited at the Royal Institute of British Architects, and application should be made to the Secretary, R.I.B.A., 9 Conduit Street, W.1, by intending competitors.

Single copies can be procured direct from The Secretary-General of the League of Nations at Geneva, for the sum of 20 Swiss francs, payable in advance, but will not be forwarded until after the Government copies have been despatched.

On the nomination of the President of the Royal Institute, Sir John Burnet, A.R.A., has been appointed as the British representative on the Jury of Assessors.

THE NEW INSTITUTE FOR THE BLIND, BUENOS AIRES, ARGENTINE REPUBLIC.

An International Competition has been promoted for the Argentine Institution for the Blind, Buenos Aires, Argentine Republic.

A small number of copies of the conditions have been deposited in the R.I.B.A. Library for the information of British Architects who may desire to compete.

A booklet containing the full text of the conditions with other information (translated from the Spanish) and a plan of the ground on which the Institution is to be erected is available for inspection at the Department of Overseas Trade (Room 42), 35 Old Queen Street, London, S.W.1.

PROPOSED NEW COLLEGE BUILDINGS, LIVERPOOL COLLEGE.

Proposed new College Buildings to be erected on a site in Queen's Drive, Mossley Hill, Liverpool. Assessor, Sir Giles Gilbert Scott, R.A. Premiums £500, £300 and £200 are offered. Last day for questions, 30 September 1925. Conditions may be obtained by depositing £2 2s. Designs to be sent in not later than 1 January 1926.

AUSTRALIAN WAR MEMORIAL—CANBERRA.

Competitive designs are invited for the Australian War Memorial at Canberra.

The competition is open to architects of Australian birth, wherever located, and in order that competitors who are abroad may be placed on the same footing as those in Australia, the conditions governing the competition will not be available in Australia until 15 August, at which date they will be available at the office of the High Commissioner, Australia House, Strand.

To ensure that the same working time is allowed to all competitors, the competition will close simultaneously in Australia and London on 31 March 1926, up to noon, on which date designs from architects in Europe will be received at the office of the High Commissioner in London.

Intending competitors should communicate with the Official Secretary to the Commonwealth of Australia, Australia House, Strand, W.C.2.

PROPOSED BRANCH LIBRARY FOR GABALFA.

Proposed branch library to be built on a site in St. Athan Road, Gabalfa. Assessor, Mr. Sidney K. Greenslade [F.]. Premiums, £75, £50 and £30 are offered. Last day for questions, 7 December 1925. Designs to be sent in not later than 12 noon on 16 January 1926. The competition is limited to properly qualified architects within the City of Cardiff. Conditions may be obtained from Harry Farr, Librarian, Central Library, Cardiff, by depositing £2 2s.

Members' Column

CHANGE OF ADDRESS.

CAPTAIN W. C. VON BERG [A.] has changed his address to Plan Guinet, Valescure, St. Raphaël, Var, France.

MR. W. HYNAM, Licentiate, has changed his address to 41 North Side, Clapham Common, S.W.4.

ACCOMMODATION OFFERED.

YOUNG architect is willing to allow *bona fide* student to work in his small office evenings and week-ends, with use of drawing board, heating, light, and access to small modern library. Westminster district. References.—Apply Box 2491, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT (F.R.I.B.A.) wishes to let off part of his offices in West Central District. Inclusive rent; £60 per annum.—Reply Box 4925, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

OFFICE REQUIRED.

SMALL private office required. Moderate rent. W.C. District preferred.—Full particulars to Box 1125, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

ROOMS TO LET.

A GOOD Home offered to two men Friends, or others, by widow of a former Member. Separate Bedrooms, clean and comfortable. If willing to share room, 37/6 each per week. Good food, Electric Light, Bath-room, and every convenience. A few minutes from Russell Square Tube Station, very central for all parts of London. Excellent references and highly recommended.—Mrs. WATKIN, 42 Jessel House, Judd Street, W.C.1.

ARCHITECT has single room to let in suite of offices at a good address two minutes from Piccadilly Circus. Moderate inclusive rental.—Reply Box 3052, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

COMMENCEMENT OF PRACTICE.

MR. K. DREW EDWARDS [A.] has commenced practice at 27 Friar Lane, Leicester.

Minutes III

SESSION 1925-1926.

At the Third General Meeting (Business) of the Session 1925-26, held on Monday, 30 November 1925, Mr. E. Guy Dawber, F.S.A., President, in the chair. The attendance book was signed by 7 Fellows (including 3 Members of the Council), 6 Associates (including 2 Members of the Council), and 8 Licentiates.

The minutes of the meeting held on 16 November 1925, having been taken as read, were confirmed and signed by the chairman. The President spoke of the loss sustained by the nation in the death of Queen Alexandra. The Hon. Secretary read the Address sent to His Majesty the King by the President and Council on behalf of the members of the R.I.B.A. and of the Allied Societies, and on the President's motion the meeting formally ratified the action of the President and Council.

The Hon. Secretary announced the decease of:

ROBERT MAGILL YOUNG, M.A., elected a Fellow of the Royal Institute in 1907. Mr. Young was the immediate Past-President of the Ulster Society of Architects and represented that body on the R.I.B.A. Council during the Session 1924-25.

OLAF NORDHAGEN, Professor of Architecture at the Polytechnic School of Norway and architect to Trondhjem Cathedral; elected an Honorary Corresponding Member in 1924.

And it was resolved that the regrets of the Royal Institute for the loss of these members be recorded in the minutes.

The following members attending for the first time since their election or transfer were formally admitted by the Chairman:—

C. E. BLACKBOURN [L.].
W. FENN [L.].
L. A. F. IRELAND [L.].
H. E. ROWLAND [L.].
WRAY WHESTON [L.].
C. E. WORTHINGTON [L.].

The following candidates for membership were elected by show of hands:—

AS FELLOWS (97).

ABERCROMBIE: PROFESSOR LESLIE PATRICK, M.A., Liverpool [A. 1915].

BINNIE: MAJOR WILLIAM BRYCE, M.C. [A. 1920], St. Omer, France.

DICKMAN: HENRY ALDERMAN, M.C. [A. 1910], Nottingham.

DOBIE: WILLIAM GLEN [A. 1892], Liverpool.

HENNEL: SIDNEY THORN [A. 1910].

HOBBS: FREDERICK BRICE [A. 1895], Liverpool.

MCLEAN: ARCHIBALD JOHN [A. 1909], Brighton.

METCALFE: CECIL BROADBENT [A. 1909], Sleaford.

POLE: THOMAS ALOYSIUS [A. 1895].

SUTCLIFFE: FREDERICK [A. 1919].

TASKER: WILLIAM WATT, M.C. [A. 1909], Newcastle-on-Tyne.

TURNER: HORACE GEORGE [A. 1910], Hankow, China.

WOOD: ARTHUR JACKSON [A. 1914], Leicester.

WOOLLATT: JOHN [A. 1910], Nottingham.

And the following Licentiates who are qualified under Section IV, Clause C (ii) of the Supplemental Charter of 1925:—

ABBOTT: ERNEST HENRY.

BAKES: JAMES HARPER, Leeds.

BIRAM: ERNEST FRANK STUART, St. Helens, Lancs.

BOYD: JOHN WILLIAM, Newcastle-on-Tyne.

COMPTON: CHARLES EDWARD, Newport, Mon.

DAVIES: SAMUEL, Frodsham.

FRENCH : SIDNEY, Cambridge.
 GARDNER : ALEXANDER, Glasgow.
 GARRETT : THOMAS, Brighton.
 HEYWOOD : JAMES HERBERT, Oldham.
 MORRIS : WILLIAM RICKARDS, Reading.
 NUNNS : WILLIAM RHODES, Saltaire.
 PARR : THOMAS HENRY NOWELL.
 RAFFLES : WINTER HARGREAVES.
 SHARP : WALTER RICHARD, Manchester.
 SIMPSON : GEORGE, Glasgow.
 TRIBE : ARTHUR WALTER.
 WEST : JOHN GEORGE TIMOTHY, Abingdon.
 WILKINSON : ARTHUR GROSVENOR, St. Omer, France.
 WINMILL : CHARLES CANNING.

And the following Licentiates, who have passed the qualifying examination :—

ADAMS : WILLIAM HENRY.
 ANDERSON : STANLEY PERFIT, Kingston-on-Thames.
 BENTLEY : CLAYTON MOFFAT, Whitehaven.
 BEVERIDGE : DAVID ALSTON, Liverpool.
 BIRD : ERNEST, Southampton.
 BLACKBOURN : CHARLES EDWIN.
 BODDY : PERCY CHARLES.
 BRETT : CHARLES.
 BRETT : ERNEST JOHN, Wimborne Minster.
 BRIDGES : OSWALD ARTHUR, Bognor.
 BROWNE : F. ANSTEAD, Chester.
 BURGESS : JULIAN GULSON, Beaconsfield.
 BURNETT : ERNEST WHITFIELD, Colwyn Bay.
 CAMERON : EDWIN PERCY.
 CANNELL : ERNEST WILLIAM.
 CASTLE : SYDNEY ERNEST.
 CHERRY : HAROLD GRIFFITH.
 COTMAN : GRAHAM, Norwich.
 DAVIS : HAROLD STRATTON, M.C., Gloucester.
 EVANS : ERNEST HOLLYER.
 FAIRWEATHER : HUBERT MOORE.
 FORBES : JAMES, Middlesbrough.
 HAIGH : BERTRAM HUGH PARKIN.
 HARPER : LEONARD EWEN, Birmingham.
 HARRINGTON : LLEWELLYN HARRY.
 HIDER : ERNEST JAMES WEDLOCK.
 HILL : JOHN JAMES, Newcastle-on-Tyne.
 HORSBURGH : WILLIAM PETER, F.S.I., Liverpool.
 JOHNS : EDWIN THOMAS, Ipswich.
 JONES : ALBERT HENRY.
 JONES : FRANCIS EDWARD.
 LYONS : HENRY JOHN, Dublin.
 MCINTOSH : DAVID GORDON, Liverpool.
 MACINTOSH : HUGH, East Croydon.
 M'LACHLAN : JAMES, Edinburgh.
 McLAUCHLAN : STEWART, Liverpool.
 MATHESON : DONALD, Dingwall.
 MOODEY : ERNEST EDWARD, Broadstairs.
 MORRISON : JAMES INCH, Edinburgh.
 MURRAY : JOHN, Luton.
 NEWBOLD : HARRY BRYANT.
 NURSE : HARRY, M.C., Leigh, Lancs.
 PEARCE : JOSEPH PEARCE, Liverpool.
 PEMBERTON : GUY, Birmingham.
 POMEROY : ERNEST JAMES, Bolton.
 POOLE : WILLIAM HAROLD, Maidstone.
 POULTER : HARRY REGINALD.
 RAVENSCROFT : FREDERICK ERNEST BRIANT, Reading.
 RIMMINGTON : FRANK, Liverpool.
 ROWLAND : HAROLD EVANS.
 RUTHERFORD : JAMES HERVEY, York.
 SCAIFE : WILLIAM NIXON, Newcastle-on-Tyne.
 SHANN : FRANK HALLIWELL.
 SHERVEY : ALBERT EDWARD, Bournemouth.

SIMMONS : CHARLES EVELYN.
 STODDART : DONALD MCKAY, Glasgow.
 THORPE : FRED, Oldham.
 VAUX : FRED, Bridlington.
 WAGSTAFF : CLARENCE BARNARD, Chesterfield.
 WEBBER : FRANCIS SIDNEY.
 WEBSTER : WILLIAM EDMUND NORMAN, Spalding.
 WEIGHTMAN : FREDERICK NORMAN, M.A., Newcastle-on-Tyne.
 WEST : ARCHIBALD BULLER, Abingdon.

AS ASSOCIATES (62).

AIMER : KENNETH WALTER [Special], Auckland, New Zealand.
 ALLCORN : WILLIAM JOHN [Final], Tonbridge.
 ANDREWS : CLAUDE EVERARD ALDINGTON, B.Sc. [Special], Birmingham.
 ASTBURY : FRANK NICHOLAS, B.Arch. Liverpool] Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Stafford.
 BAILY : BRUCE WILLIAM SEYMOUR STILES [Special], Cwmbran, Mon.
 CAMERON : ARTHUR EDWIN [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].
 CHANNON : GUY DUNSTAN [Special], Malton.
 CHATTERLEY : ARTHUR OLIVER, B.Arch. Liverpool [Final].
 CLARK : JAMES CHARLES [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Aberdeen.
 COLEMAN : SAMUEL ERNEST [Special], Gordon, New South Wales.
 CONOLLY : HAROLD [Final], Wakefield.
 COOPER : JOHN BRIAN [Final], Shanghai.
 CROSSLEY : FREDERICK HAMER [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Wallasey.
 CUTBUSH : PATRICK [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Barnet.
 DEAS : THOMAS VICTOR [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Airdrie.
 FAHY : CONOR PATRICK [Special].
 FARQUHAR : LUDOVIC GORDON, F.S.A.Scot [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Bridge of Weir.
 FORSTER : EDWARD, B.A. [Final].
 GALE : DERMOT WILLIAM FAUNTLEROY [Special War Examination], Melbourne.
 GLASHAN : WILLIAM [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Aberdeen.
 GREEN : FRANCIS ERNEST [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].
 GREENIDGE : JOHN THEODORE WATERMAN [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Oxford.
 GREGOR-GRANT : GARROW [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].
 HARMAN : RICHARD STRACHAN DE RENZY [Final].

HUME: BERTRAM STEWART [Final], Buenos Ayres.
 KHAN: HASAN HAYAT [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].
 KING: JOHN GOULD [Final].
 LANDER: FELIX JAMES [Final], St. Albans.
 LAWRIE: ROBERT SORLEY [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Aberdeen.
 LEWIS: DORIS ADENEY [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].
 LOUW: HENDRIK JACOBUS [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Suider Paarl, South Africa.
 METCALFE: JOHN ARMSTRONG [Final], Cardiff.
 MILLER: JOSEPH CHARLES [Final], Glasgow.
 MINOPRIO: CHARLES ANTHONY [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Gloucester.
 MOBERLY: SYLVIA GRACE [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].
 MORRISON: ROBERT HORN [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Aberdeen.
 OWEN: JOHN HUGH LLOYD, B.Arch. Liverpool [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Liverpool.
 PAGE: WILLIAM PALMER [Special], Sydney, N.S.W.
 PARKER: JOHN HERBERT [Final].
 PERCIK: WOLF [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].
 PRICE: WILFRED JOHN BROOKHOUSE [Final], Ilford.
 READ: GEOFFREY ERNEST [Final].
 RIX: ALEC DONALD [Final].
 SENYARD: LEONARD [Special].
 SHARMA: PURSHOTTAM LAL [Final], Agra, U.P., India.
 SHAW: CHARLES CECIL, B.Arch. Liverpool [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice].
 SIMPSON: JAMES ROUNTHWAITE MOORE [Special].
 SMITH: ERIC STEWARD [Final], Reading.
 STOKES: HORACE WILLIAM [Final], Birmingham.
 TAYLER: KENNETH SEAWARD [Final].
 THEARLE: HERBERT [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Liverpool.
 THOMPSON: ARNOLD JOHN [Special], Calcutta.
 TOCHER: WILLIAM [Final], Leeds.
 TOONE: AUBREY ALFORD GIFFORD [Final], Shanghai.
 UNWIN: EDWARD [Special].
 WALKER: ARCHIBALD GRAHAM [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Glasgow.
 WILSON: PERCY ROY, B.Arch. (McGill) [Passed five years' course at McGill University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], New York City, U.S.A.
 WINTER: FRANK THOMAS [Special], High Wycombe.

WOOD: THOMAS RUDDIMAN [Passed six years' course at Robert Gordon's College, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Roker.
 WOODGATE: JAMES AUSTEN [Special], Hythe.
 WRAY: KENNETH FLETCHER [Final], Rotherham.
 WRIGLEY: FRED HILDRED [Final], Wakefield.

AS HON. ASSOCIATES (3).

BRICE: ARTHUR HALLAM MONTEFIORE, J.P., F.R.G.S., Recorder of Tewkesbury, and of the Middle Temple of the Oxford Circuit; Barrister-at-Law.
 CAMERON: SIR DAVID YOUNG, R.A., R.S.A., LL.D.
 SMITH: ARTHUR HAMILTON, M.A., F.S.A., F.B.A., Keeper of Greek and Roman Antiquities in the British Museum; President of the Society for the Promotion of Hellenic Studies; Chairman of the Faculty of Archaeology, History and Letters in the British School at Rome.

AS HONORARY CORRESPONDING MEMBERS (5).

CORT Y BOTI: CESAR, Principal, Madrid School of Architecture, Madrid.
 GIOVANNONI: GUSTAVO, Professor of Architecture in the R. Scuola d'Ingegneria and in the R. Scuola sup. d'Architettura in Rome.
 KEMAL-AD-DIN: PROFESSOR A., Chief Architect to the Moslem Supreme Council in Palestine, Jerusalem.
 SCIORTINO: ANTONIO, Professor of Arts, Honorary Director of the British Academy of Arts in Rome.
 STRZYGOWSKI: DR. JOSEF, Professor of History of Art, Vienna University.

On the motion of Mr. J. Douglas Scott [A.J., Chairman of the Practice Standing Committee, seconded by Mr. Frederick Chatterton [F.J., Hon. Secretary of the Practice Standing Committee, it was resolved that Bye-law 25 be amended as follows, and that the necessary steps be taken to obtain the sanction of the Privy Council to such amendment of Bye-law 25 as is required to give effect to this resolution:—

"25.—Any charge under the preceding Bye-law 24 must be preferred in writing and signed and forwarded to the Secretary, who shall lay it before the . . ." etc., as printed down to ". . . such record and publication."

"During the period of suspension the member shall not be entitled to use the title 'Chartered Architect' or the affix of the class to which he belongs, nor shall he be entitled to the use of the Library, attendance at Institute Meetings or right of voting, and his name shall not be printed in the list of members in the 'Kalendar' during the period of his suspension and he shall return his Diploma for such period. Before any member so suspended is reinstated the Council shall consider any further complaints as to his professional conduct during his period of suspension, and if not deemed satisfactory may decree a further period of suspension or his expulsion; in either case the above procedure of announcement and publication shall again be followed."

"Provided always . . ." etc., to end of Bye-law as printed.

The meeting terminated at 8.15 p.m.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

R.I.B.A. JOURNAL.

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